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BELVOIR ST THEATRE **OPTUS**
COMPOSITE THEATRE



THE PILLOWMAN

18 BELVOIR STREET, SURRY HILLS NSW 2010

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Company B presents

THE PILLOWMAN

Written by **MARTIN McDONAGH**
Directed by **CRAIG ILOTT**

*The Company B production of The Pillowman opened at
Belvoir St Theatre on 4 June 2008*

Set Designer **NICHOLAS DARE**
Costume Designer **JO BRISCOE**
Lighting Designer **NIKLAS PAJANTI**
Composer & Sound Designer **JETHRO WOODWARD**
Assistant Sound Designer **CHRIS MERCER**
Fight Director **KYLE ROWLING**
Stage Manager **KYLIE MASCORD**
Assistant Stage Manager **SARAH SMITH**
NIDA Secondment (Stage Management) **ISABELLA KERDIJK**
NIDA Secondment (Technical) **JACK HORTON**
Consultant Clinical Psychologist **DR RACHAEL MURRIHY** (BA PGDip DPsyCh)

With

AMANDA BISHOP Mother
MARTON CSOKAS Tupolski
LAUREN ELTON Girl
DAMON HERRIMAN Katurian
STEVE RODGERS Michal
DAVID TERRY Father
DAN WYLLIE Ariel

PRODUCTION THANKS: Chameleon Touring Systems, Kylie Clarke, CODA Audio, Joel Edgerton, Dr Tony Kidman and the UTS Health Psychology Unit, Maurice Menswear Marrickville, Kirsty McGregor, Neil Phipps, Thomas Creative, David Trethevey and Martin McDonagh's agent — The Rod Hall Agency Limited of 6th Floor Faingate House 78 New Oxford St London WC1A 1HA.

The Pillowman was first presented by the National Theatre at the Cottesloe, London, directed by John Crowley, on 13 November 2003.

The production was subsequently produced on Broadway by the National Theatre, Robert Bayett Theatricals LLC and RMJF Inc. in association with Bayett Ostar, Robert Fox, Arielle Tepper, Stephanie P. McClelland, Debra Black, Dede Harris / Morton Swinsky / Roy Furman / Jon Avnet in association with Joyce Schweickert, opening at the Booth Theatre, New York City, on 10 April 2005.

COVER IMAGE: Alex Craig
PHOTOGRAPHY: Heidrun Lohr
DESIGN: Tim Klendienst

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DIRECTOR'S NOTE

Katurian: A great man once said 'The first duty of a storyteller is to tell a story.' Or was it 'The only duty of a storyteller is to tell a story'?

I read *The Pillowman* a few years ago while on a play-reading binge and fell in love with its beauty and the power of its storytelling. Page by page Martin McDonagh drew me in. I'd never read anything like it. No play had ever gripped or excited me in this way.

What it came down to was a burning desire — to know what happened next — to savour the incredible suspense borne of McDonagh's gift. By the time I finished reading I was hooked on what seemed a compelling experiment: how dark can a work be, and remain funny? There's no getting around it — the content in *The Pillowman* is at times gruesome. By McDonagh's own admission he walks the line between comedy and cruelty. "It's more interesting to start from a darker place and see where that goes," he says.

Couched in this gripping tale is a labyrinth of questions and musings on the very purpose of art. And he forces us to wonder: Is art capable of corrupting? Does it feed off suffering? Should writers be brought to task for dealing in violence and child abuse? Is the artist responsible for the consequences of art? What

is the relationship between art and politics? And perhaps a key question for artists — is writing or telling a story enough? There are no answers. Or at least none are required for the survival and momentum of this play. It moves of its own volition. In much the same way that four words seem to generate their own power — once upon a time...

Themes are littered throughout *The Pillowman*. Strong among them is art as legacy and the attention given to what we leave behind. Should that be more important than what we do here and now — our everyday intentions and our capacity to love? McDonagh's way is to throw questions out there without nailing down any answers. He exploits the innate human desire for one meaning — to find one answer. It's the key to the suspense in his plot as well, but constantly undermines the expectations it creates, short-circuiting all the simple meanings we've been conditioned to notice. He is the master of the red herring.

And just when we think we can resign the story to fantasy, along come the Fritzl family from Austria. Not all that far-fetched I suppose. Once upon a time, yesterday...

Craig Illott



MARTIN McDONAGH

on writing and influences

"I find that I enjoy telling interesting stories. It's fun. I love to surprise myself and make myself laugh. And you know, you have to attempt to leave something decent behind you." *New York Times*, 25/1/98

"I read everything I could find by Borges straight through, and that got me going in terms of storytelling. And of thinking outside of your own little locale..." *The New Yorker*, 6/3/06

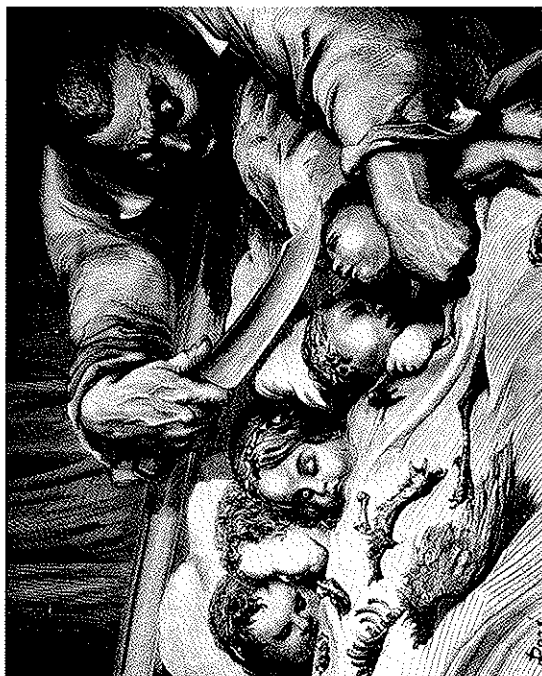
"Story is everything — story and a bit of attitude." *The Guardian*, 24/3/01

"I could see that [Harold Pinter] was using dialogue for its own sake, not just to convey information or carry the plot, and I was drawn to the sinister aspects of the writing." *The New Yorker*, 6/3/06

"For me, my background is in writing plays that have a strong balance of darkness and comedy. I think it's kind of the way I see the world in lots of ways: naturally bleak but naturally funny." *Minnesota Daily*, 7/2/08

"I walk the line between comedy and cruelty because I think one illuminates the other... I tend to push things as far as I can because I think you can see things more clearly through exaggeration than through reality." *The Guardian*, 24/3/01

"I think that anything done well improves the world. No matter how dark that piece of art is, a world with one more piece of art is still a better place." *Steppenwolf Backstage*, Vol. 5, 2006-2007



Gustave Doré, *le Petit Poucet*, 1862



THE USES OF ENCHANTMENT

"Little Red Riding Hood was my first love. I felt that if I could have married Little Red Riding Hood, I should have known perfect bliss." This statement by Charles Dickens indicates that he, like untold millions of children all over the world throughout the ages, was enchanted by fairy tales. Even when world-famous, Dickens acknowledged the formative impact that the wondrous figures and events of fairy tales had had on him and his creative genius. He repeatedly expressed scorn for those who, motivated by an uninformed and petty rationality, insisted on rationalizing, bowdlerizing, or outlawing these stories, and thus robbed children of the important contributions fairy tales could make to their lives. Dickens understood that the imagery of fairy tales helps children better than anything else in their most difficult and yet most important and satisfying task: achieving a more mature consciousness to civilize the chaotic pressures of their unconscious."

"Nothing can be as enriching and satisfying to child and adult alike

as the folk fairy tale. True, on an overt level fairy tales teach little about the specific conditions of life in modern mass society; these tales were created long before it came into being. But more can be learned from them about the inner problems of human beings than from any other type of story within a child's comprehension."

"... the paramount importance of fairy tales for the growing individual resides in something other than teachings about correct ways of behaving in the world — such wisdom is plentifully supplied in religion, myths, and fables. Fairy stories do not pretend to describe the world as it is, nor do they advise what one ought to do... The unrealistic nature of these tales is an important device, because it makes obvious that the fairy tales' concern is not useful information about the external world, but the inner processes taking place in an individual."

"In child or adult, the unconscious is a powerful determinant of behaviour. When the unconscious is repressed and its content denied entrance

into awareness, then eventually the person's conscious mind will be partially overwhelmed... However, the prevalent parental belief is that a child must be diverted from what troubles him most: his formless, nameless anxieties, and his chaotic, angry, and even violent fantasies. Many parents believe that only conscious reality or pleasant and wish-fulfilling images should be presented to the child — that he should be exposed only to the sunny side of things. But such one-sided fare nourishes the mind only in a one-sided way, and real life is not all sunny."

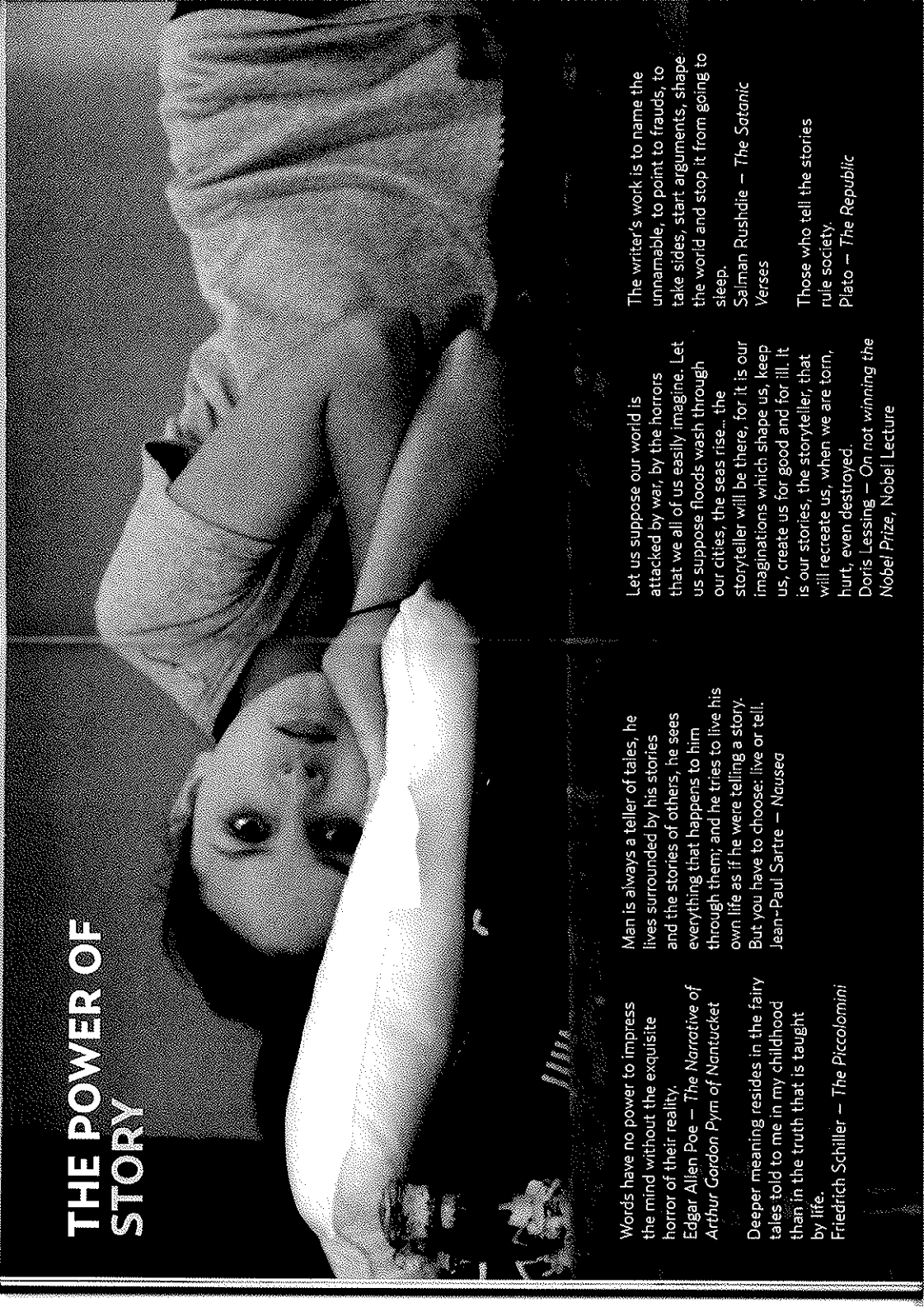
"There is a widespread refusal to let children know that the source of much that goes wrong in life is due to our very own natures — the propensity of all men for acting aggressively, socially, selfishly, out of anger and anxiety. Instead, we want our children to believe that, inherently, all men are good... 'Safe' stories mention neither death nor aging, the limits to our existence, nor the wish for eternal life. The fairy tale, by contrast, confronts the child squarely with the basic human predicaments."



Gustave Doré,
Little Red Riding Hood, 1867

Extracts from Bruno Bettelheim's
The Uses of Enchantment: The Meaning and Importance of Fairy Tales, Vintage, New York: 1977

THE POWER OF STORY



Words have no power to impress the mind without the exquisite horror of their reality.

Edgar Allan Poe — *The Narrative of Arthur Gordon Pym of Nantucket*

Deeper meaning resides in the fairy tales told to me in my childhood than in the truth that is taught by life.

Friedrich Schiller — *The Piccolomini*

Man is always a teller of tales, he lives surrounded by his stories and the stories of others, he sees everything that happens to him through them; and he tries to live his own life as if he were telling a story. But you have to choose: live or tell.

Jean-Paul Sartre — *Nausea*

Let us suppose our world is attacked by war, by the horrors that we all of us easily imagine. Let us suppose floods wash through our cities, the seas rise... the storyteller will be there, for it is our imaginations which shape us, keep us, create us for good and for ill. It is our stories, the storyteller, that will recreate us, when we are torn, hurt, even destroyed.

Doris Lessing — *On not winning the Nobel Prize*, Nobel Lecture

The writer's work is to name the unnamable, to point to frauds, to take sides, start arguments, shape the world and stop it from going to sleep.

Salman Rushdie — *The Satanic Verses*

Those who tell the stories rule society.

Plato — *The Republic*

BIOGRAPHIES



**MARTIN
MCDONAGH**
Writer

Martin's plays include *The Beauty Queen of Leenane*, *A Skull in Connemara*, *The Lonesome West*, *The Lieutenant of Inishmore*, *The Cripple of Inishmaan*, *The Pillowman*, *The Banshees of Inisherin*, *The Retard is Out in the Cold* and *Dead Day* at Coney. His screenplays include *Barney*, *Nenagh's Shotgun Circus*, *Suicide on Sixth Street* and *Seven Psychopaths*. He has also written and directed the film *In Bruges*, released earlier this year and the short film *Six Shooter* which was awarded an Academy Award for Best Live Action Short Film. Among his other awards are the Lawrence Olivier Award for Best New Play for *The Pillowman*, the Critics' Circle Theatre Award for Most Promising Playwright and the Tony Award nominations for *The Pillowman*, *The Lieutenant of Inishmore*, *The Lonesome West* and *The Beauty Queen of Leenane*.



CRAIG ILOTT
Director

Craig graduated from NIDA and has worked as both actor and director. His previous work with Company B includes his performance in *As You Like It*. As a director his credits include *Love Song* (Melbourne Theatre Company); the national tour of the concert *Let It Be* (Spirit Entertainment); *I Get The Music In You* (Ensemble Theatre); *Hedwig and the Angry Inch* (Showtune Productions); *Sunday in the Park with George*, *Can't Pay, Won't Pay!* (NIDA); *Three's Company* (Glen Street Theatre); *The Present* (La Mama); *Fiddler on the Roof* (Darwin Theatre Company) and *The Suitors* (Easily Distracted). For his own company, Albedo Theatre, Craig has directed *The Decameron*, *Dealer's Choice* and *Edmond* which was a co-production with B Sharp. He was Resident Director on *The Makropoulos Secret* (Opera Australia) and was assistant to director Neil Armfield on the feature

film *Candy*. Craig received a Green Room Award for Best Musical Direction for *Hedwig and the Angry Inch*. This production also won Best Musical at the 2006 Sydney Theatre Awards and was nominated for Best Musical, Best Director and Best Actor at the 2007 Helpmann Awards, with iOTA winning Best Actor. Craig's other awards and nominations include The Sun Herald Best Independent Production Award for *Dealer's Choice* and nomination for *The Decameron* as well as the Sydney Theatre Award nomination for Best Independent Production for *Edmond* and *The Suitors*. Later this year Craig will direct *The Pig Iron People* for Sydney Theatre Company.

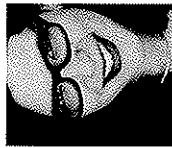


**AMANDA
BISHOP**
Mother

Amanda is a WAAPA graduate and also holds a Bachelor of Music from the University of New England. She performed in the 24 Hour Play Project for B Sharp and in the Belvoir St Downstairs Theatre she worked on *Fallen Angels* (Mixed Nuts) and *Two for The Road* (Group Theatre). Other theatre credits include *Shylock/Olivia/Sir Toby/Lady MacBeth/Coneril/Grtrude*

(Bell Shakespeare — seminars and Actors at Work); *Losing Louis*, *Dags* (Ensemble Theatre); *Angry Penguins* (The Olympic Arts Festival/ Tilbury Productions/Sydney Opera House); *Boston Marriage* (Caiety Theatre/Darlinghurst Theatre); *Vicious Streaks* (Roar/Darlinghurst Theatre); *A Girl in a Car with a Man* (Red House/Tamarama Rock Surfers/Studio Theatre); *Bird's Eye View* (Max 'n' Loop/Tamarama Rock Surfers); *Music & Mandy & Scott* (Tamarama Rock Surfers/ Griffin Theatre Company); *Spying* (Barestage); *The King & Di*, *Bite My Chilli* (Glen Street Theatre); *Not In My Back Yard*, *The Secret of the Seven Marbles* (Surf 'n' Theatre Company) and *Opera Divas* (Leave It To Diva). Amanda has also produced *Lessons in Flight* (Australia Council for the Arts funded launch of a Sydney Indigenous theatre company/Darlinghurst Theatre). Her film credits include the feature films *The Venus Factory* and *Fresh Air*, the recent short films *Amorality Tale*, *Tea For Two*, *Survival of the Fittest*. She was also the writer, director and actor on *The Big Check-out*. Her television credits include the ABC TV series *Review with Myles Barlow*, *My New Best Friend* (including additional writing), *All Saints*, *Blue Heelers*, *BackBerner*, *Sunrise*, *The Midday Show*, *Breakfast Show* and *Sesame St/Blink Films' The Upside Down Show* with the Umbilical

Brothers. Later this year Amanda will appear in Sydney Theatre Company's *Wharf Revue*.



JO BRISCOE
Costume Designer

Jo holds a Master of Fine Arts in Theatre Design from Penn State University. Her credits as Set and Costume Designer for theatre include the B Sharp productions *La Ronde* (Hailstorm Productions), *Eeling* (Splinter Theatre Company), *Greek Tragedy* (Theatron Group) and *Chicks Will Dig You!* (Silver Productions); along with *October, Mr Bailey's Minder*, *Nailed* (Griffin Theatre Company); *Ruby Moon* (Sydney Theatre Company (Education)); *Lo Vera Costanza* (Sydney Conservatorium); *Stories in the Dark* (Australian Theatre for Young People); *Jay's Place* (Jay's Place P/L at Sydney Theatre); *A Moment on the Lips* (Maelstrom/Whoosh); *Vertigo and the Virginia, A Girl in a Car with a Man* (Tamarama Rock Surfers) and *The Memory of Water* and *Noir* (Darlinghurst Theatre). Her credits as Set Designer include *Myth, Propaganda and Disaster in Nazi Germany* and *Contemporary*

America (Griffin Stabilemates) and *Flotsam and Jetsam* (Jigsaw Theatre Company). As Costume Designer her credits include *Reunion/A Kind of Alaska* (Sydney Theatre Company); *On the Case* (Legs on the Wall); *The Suitors* (Easily Distracted); *Wild Tales* (B Sharp/State of Play); *What the Umbrella Did Next* (Australian Theatre for Young People); *Lawrence and Holloman* (Darlinghurst Theatre) and *King Lear* (Studio Company/Riverside Theatres). Jo has also worked as a Production Designer on a number of film clips, series pilots, commercials and short films.



MARTON CSOKAS
Tupolski

Marton trained at Te Kura Toi Whakaari o Aotearoa/The New Zealand Drama School. For Company B he has performed in *Who's Afraid of Virginia Woolf?*, *Peribonaz* and *Twelfth Night*. His other theatre credits include *Antony & Cleopatra* (Theatre for a New Audience, New York); *Riflemind* (Sydney Theatre Company); *The Herbal Bed* (Melbourne Theatre Company) and in Aotearoa/New Zealand: *Julius Caesar*, *Closer*,

Arcadia, *Angels in America* (Auckland Theatre Company); *As You Like It* (Academy); *Amy's View*, *Glorious Ruins* (Circa Theatre); *Dancing at Lughnasa*, *Cosmet* (Court Theatre); *Three Sisters*, *The Cherry Orchard*, *Happy End* (National School); *Frontmen*, *Kvetch* (Maidment Theatre); *Te Whanau a Tuarui Jones* (Depot); *Anglophiles* (Watershed) and *Possibilities* (Enzantium). His international film work, both commercial and independent, includes *Romulus*, *My Father*, *Asylum*, *Rain*, *Monkey's Mask*, *Kingdom of Heaven*, *The Bourne Supremacy*, *Triple XXX*, *Aeon Flux*, *The Great Raid*, *Broken English*, *Twilight of the Gods*, *Game With No Rules*, *Lord of the Rings*, *Plaintastes* and *Evilenko*. Marton was nominated for Best Actor in a Lead Role for *Who's Afraid of Virginia Woolf?* at the 2007 Sydney Theatre Awards and won a 2007 AFI Award for Best Supporting Actor for *Romulus*, *My Father*.





NICHOLAS DARE

Set Designer



Nicholas graduated from NIDA in 2001 with a Bachelor of Dramatic Art in Design. He has since designed set and costumes for a range of theatre productions in the commercial, subsidised and independent sectors. His credits include set design for *Honour Bound* (Sydney Opera House/Malthouse Theatre); set and costumes for *Hedwig and the Angry Inch* (Showtune Productions); the Louis Nowra trilogy *The Emperor of Sydney*, *The Marvellous Boy* and *The Woman With Dog's Eyes* (Griffin Theatre Company); *Halpern and Johnson*, *Trying*, *They're Playing Our Song*, *Losing Louis* (Ensemble Theatre) and production design for *Edmond* and *Dealer's Choice* (Albedo Theatre). He has worked as Assistant Designer on several productions including *The Boy From Oz* and *Dame Edna: Back With A Vengeance* and continues to work on *Priscilla: The Musical*. He has also art directed and production designed a number of short films and video clips. Earlier this year Nicholas designed the set and costumes for Melbourne Theatre Company's production of *Lovesong*.

LAUREN ELTON

Girl



Lauren's love for acting began as a student at Newtown High School of the Performing Arts, where she was in the drama company for three years and appeared in many school productions. Her film credits include *Razzle Dazzle* and an appearance as an extra in *The Square*. Her television credits include *All Saints* and a Foxtel commercial. Lauren has also been involved with Brent Street Studios for eleven years.



DAMON HERRIMAN

Katutrian

Damon has been working as an actor since the age of eight, making his debut in *The Sullivans*. With Company B he has performed in *The Spook*, *The Underpants*, *Buried Child* and *Cloudstreet*. Other stage credits include *The Cripple of Inishmaan*, *Two Weeks with the Queen*, *Summer of the Aliens*, *Lost in Yankers* (Sydney Theatre

Company). His film credits include *Candy*, *House of Wax*, *Ned, Praise, The Big Steal* and the upcoming Australian film *The Square*. On television he was most recently seen in *Love My Way*. His other television credits include *Stupid Stupid Man*, *Stingers*, *South Pacific*, *Water Rats*, *All Saints*, *Murder Call*, *GP*, *Elly and Jools* and *Brides of Christ*. Damon won a Penguin Award for his guest performance in *The Flying Doctors* and has been nominated for three Logie Awards. Other awards include a Best Actor award at the 2008 St Kilda Film Festival for his portrayal of a mildly autistic man in the short film *Len's Love Story*. In recent years he has also begun acting in the US, with credits including the television series *Cold Case* and *The Loop*, as well as twice working with David Mamet on the television series *The Unit* and the new feature film *Redbelt*.



JACK HORTON
NIDA Secondment
(Technical)

Jack is a third year NIDA production student, currently on secondment with Company B. Other placements have included work for Sydney Festival in the Domain and working on Australia Day events in Hyde Park. Most recently for NIDA he was Production Manager for *The Servant of Two Masters*. His design credits for NIDA include lighting for *MPV: 1, 2 & 3*, *Agent's Day 2007*, sound for *Moving On* and multimedia design for *Closer and Illusions '07*.



ISABELLA KERDIUK
NIDA Secondment
(Stage Management)

Isabella is a third year NIDA production student, currently on secondment with Company B. Other companies she has worked with include Sydney Festival, *Circ Ici*, The Famous Spigelent and Woodford Folk Festival. At NIDA she was the Lighting Designer for *Illusions*, the Sound Designer for *The*

Rivals, *Leftovers*, *The Telling and White Russian* and the Production Manager for *Summerfolk*.



KYLIE MASCORD
Stage Manager

Kylie graduated from Technical Production at NIDA in 2000 and has worked with Company B since 2001. Her Company B credits include *The Seed*, *Toy Symphony*, *Who's Afraid of Virginia Woolf?*, *Pauli*, *The Adventures of Snugglypot & Cuddlepie* and *Little Ragged Blossom*, *It Just Stopped*, *Peribanez*, *Stuff Happens*, *Ray's Tempest*, *The Spook*, *Gulpi!*, *A Midsummer Night's Dream*, *The Threepenny Opera* (Festival Iberoamericano de Teatro de Bogota, Colombia), *Run Rabbit Run*, *The Fever*, *The Lieutenant of Inishmore*, *Macbeth*, *Buried Child*, *My Zinc Bed*, *Emma's Nose* and *The Laramie Project*. She has also worked as the Production Stage Manager for the MusicOz Awards 2006, Company Stage Manager for the Australasian tour of *The Merchants of Bollywood*, Program Coordinator for Australia Day 2003, Event Coordinator for Australia Day 2002 and 2001, and the Production Assistant at

the Olympic and Paralympic Arts Festivals 2000. Kylie also teaches technical theatre at The Australian Academy of Dramatic Art. She is currently Company B's Company Stage Manager.



CHRIS MERCER
Assistant Sound Designer

Chris graduated from the University of Wollongong with a Bachelor of Creative Arts in 2005. Since graduating he has worked as a technician for a variety of companies throughout Sydney. He stage managed *The United States of Nothing* (Griffin Stablennates) and was Touring Assistant Stage Manager for the 2005 *Croc Festival*. He was Co-Producer and Technical Director of the 2005 and 2006 *Unhinged Short Play Festivals* and worked as a venue technician for the 2006 and 2008 *Adelaide Fringe Festivals*. Chris started with Company B as the Downstairs Technical Manager in 2006, becoming Technical Manager in 2007.





NIKLAS PAJANTI
Lighting Designer

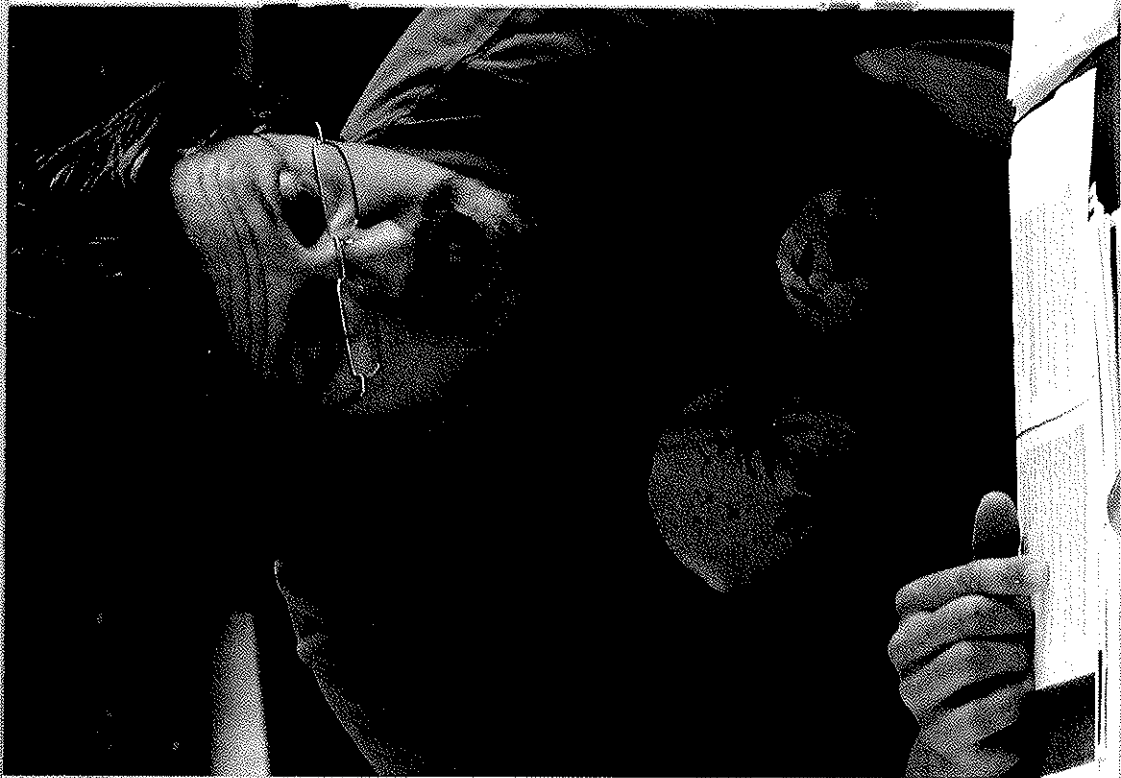
Niklas works as a lighting designer across contemporary dance, drama and events. He is a graduate of the Victorian College of the Arts and holds postgraduate qualifications in Illuminating Engineering from The Royal Melbourne Institute of Technology. For Company B he designed for *Who's Afraid of Virginia Woolf?*. Other lighting designs include *For Samuel Beckett (Endgame)*, *Not What I am - Othello Retold*, *Winter's Tale*, *King John*, *The Crucible*, *Yet each man kills the thing he loves*, *Because of the Increasing Disorder (The Eleventh Hour)*, *When the Rain Stops Falling* (Brink Productions); *Not Like Beckett* (Malthouse Theatre); *Holiday* (Ranters Theatre); *Osama the Hero* (The Rabble); *I Want to Dance Better at Parties*, *Singularity*, *Tense Dave*, *Three's a Crowd* (Chunky Move); *Frank Woodley Possessed*, *Spicks and Speck* (Token Events); *Murundak Goodbye* (Token Events); *Murundak* (Black Arm Band/Melbourne International Arts Festival) and *Shaun Parker - This Show Is About People* (Shaun Parker/Marguerite Pepper/Melbourne International Arts Festival).

Niklas also worked as an Assistant Lighting Designer on *Teorema*, *The Hive*, *Crossing Live* (Chamber Made) and *Scenes of the Beginning from the End and K* (Not Yet It's Difficult). He was awarded the Victorian Green Room Award for Lighting Design for *Dance for Under the Weather* and has had six nominations for lighting design from the association. Currently **Niklas** is Principal Lighting Designer for *Trafflight*.



STEVE RODGERS
Michal

Steve trained as an actor at Theatre Nepean. His acting credits with Company B include *Night on Bald Mountain*, *The Blind Giant is Dancing*, *Cloudstreet* and *Twelfth Night*. Other stage credits include *Riflemind*, *Three Sisters*, *The Comedy of Errors*, *As You Like It*, *Democracy*, *The Miser* (Sydney Theatre Company); *The Boys Next Door*, *All My Sons*, *Lobby Hero*, *A Streetcar Named Desire*, *Diving for Pearls*, *Humble Boy* (Ensemble Theatre); *A Midsummer Night's Dream*, *Macbeth* (Bell Shakespeare); *Last Cab to Darwin* (Porkchop Productions) and *That Eye the Sky* (Burning House Theatre Company). He has worked with some



of Australia's best screen directors, having appeared in films such as *The Bank, La Spagnola, Oscar and Lucinda, Dead Heart* and *Children of the Revolution*. More recently he appeared in the feature films *The Men's Group* and *Bitter and Twisted*. Steve has numerous television credits, his most recent being the telemovie *Valentines Day*, due to air on the ABC in July. His first full-length play *Ray's Tempest* was workshoped at the Australian National Playwrights' Conference, short listed for the Patrick White Playwrights' Award and received two mainstage productions, one with Company B in 2005 and one at the Melbourne Theatre Company in 2006. This year his second play, *Savage River* was workshoped at the Playwriting Australia Festival in Brisbane.



KYLE ROWLING
Flight Director

Kyle is one of only six certified flight directors in Australia. He has been choreographing stage combat sequences for professional theatre companies since 1996. His most recent Company B credits include *Paul, Porramatta Girls* and *Black Medea*. Other theatre credits

include *Pan* (Henson Company) and *The White Devil* (Sydney Theatre Company - New York Tour). He has also worked with Opera Australia, Ensemble Theatre, Marion Street Theatre and Bell Shakespeare. He has taught and choreographed theatrical violence for such institutions as NIDA, Victoria College of the Arts, The Actors Centre and the Actors College of Theatre and Television in Sydney. Kyle's stage combat skills have secured him performance work in *Star Wars Episode II, Star Wars Episode III* and Icon Productions' *Invincible*. He was Eric Bana's personal weapons trainer for his role as Hector in the period epic *Troy*. Kyle also runs and is the Director of The Sydney Stage Combat School in Sydney, providing stage combat classes, certified courses and weapons rental.



SARAH SMITH
Assistant Stage Manager

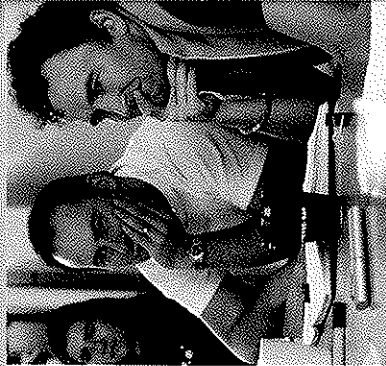
Originally from Western Australia, **Sarah** completed her degree at the Western Australian Academy of Performing Arts in stage management before moving to Sydney. Since moving Sarah has worked with numerous arts organisations. Most recently she was the Deputy Stage

Manager on *Shout! The Legend of the Wild One* for the Melbourne and Sydney seasons (Shout Services Pty Ltd). She also stage managed the *Candy Man* (Exciting Entertainment). She has worked with Sydney Theatre Company on productions such as *The Lost Echo, Bourgeois Gentlemen* and *Summer Rain* and with Opera Australia as Assistant Stage Manager on *Carmen, The Pearl Fishers* and *Lulu*.



DAVID TERRY
Father

David is a 1995 NIDA Graduate. His B Sharp credits include *Edmond* (Albedo Theatre) and *Knives in Hens* (The Working Group). Other stage credits include *Dinner with Friends, Unscrupulous Murder, Fuddy Meers, Sixty Six Minutes* (Darlinghurst Theatre); *Lost of the Knucklemen* (Brand X/Bondi Pavillion); *The Impossible Dream* (Just Us Theatre Ensemble); *Dealer's Choice* (Albedo Theatre); *After Dinner* (Dirty Bird Productions/Edinburgh Festival) and *Don's Party* (New Theatre). His film credits include *Amorous Martyr* and *SOS*. On television he has appeared in *All Saints, White Collar Blue, CNNNN, Young Lions, BackBerner, Outriders, Water Rats, Big Sky* and *Roar*.



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DAN WYLLIE

Ariel

For Company B, **Dan** has appeared in *The Lieutenant of Inishmore*, *Cloudstreet*, *The Alchemist*, *Twelfth Night* and *Suddenly Last Summer*. Other theatre credits include *Blackrock* (Sydney Theatre Company); *Child Dancing* (Griffin Theatre Company) and *Don Juan in Soho* and *The Pillowman* (Melbourne Theatre Company). On film, he can be seen in *Peter Pan*, *Chopper*, *Unconditional Love*, *Holy Smoke*, *Muriel's Wedding*, *Romper Stomper*, *The Thin Red Line*, *Redball*, *The Roly Poly Man* and *Spotswood*. He has appeared on television in *Underbelly*, *Love My Way*, *The Shark Net*, *Curtin*, *Bostard Boys*, *The Kangaroo Creek Gang* and *Bad Cop Bad Cop*. Dan's awards and nominations include a TV Week Silver Logie for *Love My Way*, a Green Room Award nomination for *Cloudstreet* and a Helpmann Award nomination for *The Pillowman*.



COMPANY B HISTORY

Company B sprang into being out of the unique action taken to save the Nimrod Theatre building from demolition in 1984. Rather than lose a performance space in inner city Sydney, more than 600 arts, entertainment and media professionals as well as ardent theatre lovers, formed a syndicate to buy the building. The syndicate included nearly every successful person in Australian show business.

Company B is one of Australia's most celebrated theatre companies. Under the artistic leadership of Neil Armfield, the company performs at its home at Belvoir St Theatre in Surry Hills, Sydney and from there tours to major arts centres and festivals both nationally and internationally. Company B engages Australia's most prominent and promising playwrights, directors, actors and designers to present an annual artistic program that is razor-sharp, popular and challenging.

Belvoir St Theatre's greatly loved Upstairs and Downstairs stages have been the artistic watering holes of many of Australia's great performing artists such as Geoffrey Rush, Cate Blanchett, Jacqueline McKenzie, Noah Taylor, Richard Roxburgh, Max Cullen, Bille Brown, David Wenham, Deborah Mailman and Catherine McClements.

Sellout productions like *Cloudstreet*, *The Judas Kiss*, *The Alchemist*, *Hamlet*, *Waiting for Godot*, *Gulpilili*, *The Sopphires*, *Stuff Happens*, *Keating!*, *Parramatta Girls*, *Exit the King* and *Toy Symphony* have consolidated Company B's position as one of Australia's most innovative and acclaimed theatre companies. Company B also supports outstanding independent theatre companies through its annual B Sharp Season.

For more information visit www.belvoir.com.au



Company B presents

SCORCHED

Written by Wajdi Mouawad
Translated by Linda Gaboriau
Directed by Neil Armfield



19 JULY –
7 SEPTEMBER

*"I read Scorched and was totally floored.
Then I read Khaled Hosseini's The Kite Runner
and it was like I was in the same world.
I think this play is a masterpiece."*

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GENERAL MANAGER

Brenna Hobson

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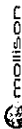
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COMPANY B KEEPERS

B Keepers are a unique group of individuals whose financial support is a reflection of their passion for, and commitment to, Company B. The B Keeper program is one of the ways we can continue to create the kind of theatre that we love and that has attracted and inspired audiences here in Sydney, around Australia and across the world.

We gratefully acknowledge our B Keepers for their loyal and generous support

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DONATIONS

Company B is grateful to accept all donations. Your gift will be directed towards our foundation which will be used to further the artistic goals and provide opportunities for the artists of Company B. Donations over \$2 are tax deductible.

If you would like to consider making a donation, or would like further information about becoming a B Keeper, please call our Philanthropy Manager Christine Sammers on (02) 8396 6219 or email christine@belvoir.com.au

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if and when the time is right for you to make a will, or add to the one you've already made, consider leaving a bequest to Company B. Please remember us, after your family, and contribute to the long term future of our theatre.

We don't save lives, but we make many lives a lot better.

Yours sincerely,

Nail

Please call our Philanthropy Manager Christine Sammers on (02) 8396 6219 to discuss any ideas or questions you might have regarding bequests. All enquiries will be handled with the utmost confidentiality.

Katurian: It's not about being or not being dead. It's about what you leave behind.

Martin McDonagh, *The Pillowman*

Martin McDonagh

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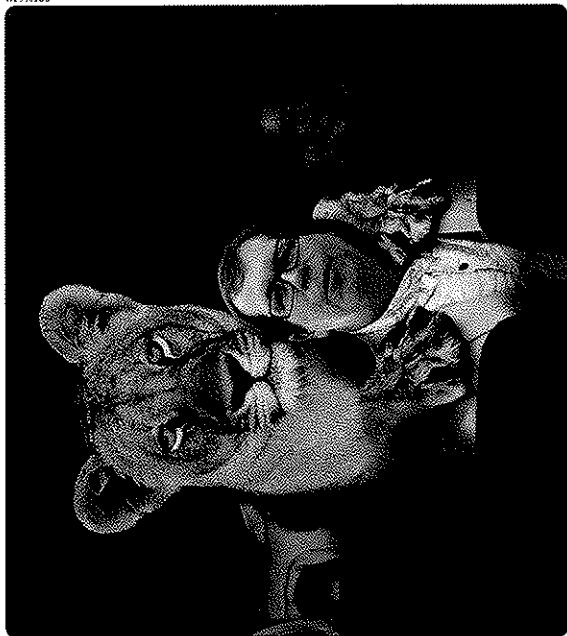
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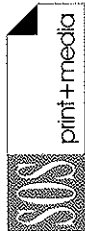


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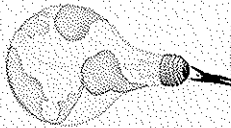


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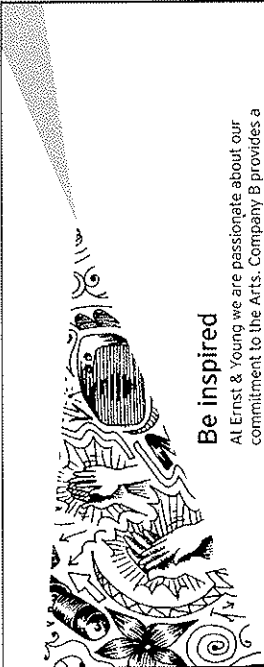


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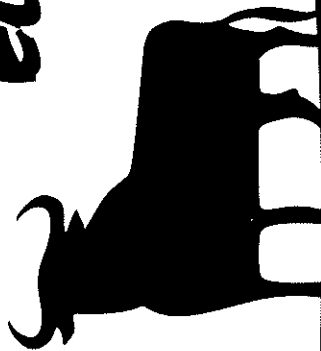
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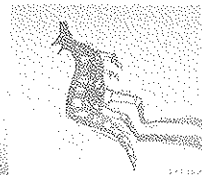
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